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**The Courier Covers THE NEW MOVIES**  
 By John Springer

(Editor's Note: Two condemned films are listed as "C" by the National Legion of Decency, this week. They are: "Fighting the White Slave Traffic"; objection: "The film deals with subject matter unsuitable for exhibition in entertainment motion picture theaters." "Nine Bachelors"; objection: "Vaunts advantage of dishonesty; frivolous, irreverent and sordid treatment of marriage; suggestive sequences." And listed as "B," objectionable in part, is "The Night Before the Divorce"; objection: "Light treatment of marriage.")

One thing that the pictures of the week point out pretty conclusively is that treatment, handling and acting can make good entertainment out of even the oldest and most shopworn movie material. The stories of "Woman of the Year" and "Captains of the Clouds" are anything but original. Yet so well are they made that both rank as superior entertainment.

**"Woman of the Year"—A-2**  
 When it's all over and you stop to look back on "Woman of the Year," you realize that there is very little to the picture. But the thin and ordinary story shouldn't bother anyone because it pretends to be nothing more than a frame on which to hang some very funny scenes, some bright and witty dialogue and a couple of roles that are fitted exactly to the best talents of two able stars.

Spencer Tracy plays a sports reporter and Katharine Hepburn is a columnist in the manner of Dorothy Thompson. They get together. They marry. But their wedding has a hard time surviving the extra-curricular activities which eventually result in her becoming named "the woman of the year." As far as story goes, Ring Lardner, Jr., and Michael Kanin have hardly earned the \$100,000 they reputedly received for their chore. It all seems rather too studied and tailored for spontaneity. You can almost see them planning it out. "Now let's see, what else does Hepburn do particularly well? Oh, yes, well let's write in a sequence in which she can do it here. And that will give Tracy a chance to do that business that he handles so well."

Yet it is only on reflection that it seems as obvious as that. For the most part, it is a decidedly entertaining movie and the writers have probably earned their money after all. Any picture that gives Katharine Hepburn and Spencer Tracy a chance to shine to their best advantage is a good picture. They make even an old-time slapstick bit like the kitchen scene into comedy.

We don't agree with whomever it was who stated, "Woman of the Year" is the picture of the year. But it will undoubtedly be one of the best if not the top comedy when 1942's movies are tallied.

**"Captains of the Clouds"—A-2**  
 The story of "Captain of the Clouds" may be trite in its essentials but Director Michael Curtiz and his cast don't appear to know it. They give it as much attention as if it were the most novel plot you could come across . . . and the treatment makes the difference.

The performances give reality to the stereotyped characters and the direction is speedy, taking full advantage of all opportunities for striking an exciting air scene. There isn't a thing in "Captains of the Clouds" that doesn't happen exactly as past air movies have taught you to expect it would happen. There is the cocky wiseguy who redeems himself by dying a hero's death. There is the vamping gold-digger, a la Veronica Lake, who is married by one hero to save her from another. He promptly walks out on the marriage which is according to the best Hollywood tradition. There are the resentful pilots who are not allowed combat duty because they are too old. All the people you expect to be killed are killed. It's all been done before but you don't care because it's done so well this time.

James Cagney is undoubtedly doomed to be a type in the movies—but he is never a type actor. He may have to play the same role over and over, but he always plays with variety and shading. Dennis Morgan is well cast, too, and Brenda Marshall is an attractive leading woman. Alan Hale, George Tobias and, particularly, Reginald Gardiner play their usual roles in their usual manner—which means they are good.

The Technicolor photography, particularly in the early portions dealing with bush-flying in Northern Canada, is exceptional and the routine of the RCAF is well presented, without slowing the pace of the film. There are snatches of all of the aviation pictures you have ever seen—from "I Wanted Wings," "A Yank in the R. A. F." and others right on back—but "Captains of the Clouds" is so well done that it ranks with, or ahead of, most of the movies from which it has derived its plot.

**"Blues in the Night"—B**  
 Beginning as a study of a swing band, "Blues in the Night" is quickly swamped by the implausible melodramatics into which the story is suddenly plunged. It ends up as a strange blend of the realistic and the theatrical, sometimes compelling, usually merely unpleasant. The direction of Anatole Litvak gives the film an air of authenticity in atmosphere and dialogue, but can do little with the lurid story except to concentrate on atmosphere and on guiding an exceptionally able cast through their roles.

**"Macbeth" on the Way**  
 This year on Broadway has been a bad one for straight dramatic shows. Only "Angel Street," "Blithe Spirit" and "Junior Miss" of the plays that have opened can be rated as real success. The majority of hit plays ("Watch on the Rhine," "My Sister Eileen," "Arsenio and Old Lace," "Life With Father"), are hold-overs from the previous season. The really big hits among this year's shows have been the musical comedies. Yet while George Kaufmann, Ben Hecht, Charles MacArthur, Maxwell Anderson and other top-flight present-day dramatists have been suffering the rebuffs of the critics

**Movie Guide**

**NEW FILMS REVIEWED**

Below the Border, A-1  
 Lone Rider in Cheyenne, A-1  
 Mister V., A-1  
 Nazi Agent, A-1  
 South of Santa Fe, A-1  
 This Time for Keeps, A-1  
 Captains of the Clouds, A-2  
 Girls' Town, A-2  
 Shut My Big Mouth, A-2  
 Ten Many Women, A-2  
 Night Before the Divorce, B  
 Lady in Distress, B  
 Fighting the White Slave Traffic, C  
 Nine Bachelors, C

**AT THE THEATERS**

**PALACE**  
 Ride 'Em Cowboy, A-1  
 Lady for a Night, A-2

**LOEW'S ROCHESTER**  
 Mr. V., A-1  
 All American Co-ed, A-2

**CENTURY**  
 Look Who's Looking, A-1  
 All That Money Can Buy (Not finished)

**TEMPLE**  
 Frisco LM, A-1  
 You're in the Army Now, A-1

**REGENT**  
 Captains of the Clouds, A-2  
 Road to Happiness, A-2

**LITTLE**  
 Life and Loves of Beethoven, A-2

**RIVIERA**  
 Hellzapoppin, A-2  
 Confess or Deny, A-2

**DIXIE**  
 They Died With Their Boots On, A-1  
 The Perfect Snob, A-2

**STATE and LIBERTY**  
 Thurston's Secret Treasure, A-1  
 Mr. and Mrs. North, A-2

**MADISON and MONROE**  
 Thurston's Secret Treasure, A-1  
 Mr. and Mrs. North, A-2

(Continued on Page 17)

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